

N. CH. BOCHSA

MÉTHODES ET ÉTUDES
POUR LA HARPE

Classification progressive des Cahiers d'Études

1 ^{er} CAHIER	— 25	Leçons, extraites de la Méthode	7 ^{fr} 50
2 ^e CAHIER	— 25	Leçons, extraites de la Méthode	7 50
3 ^e CAHIER	Op. 318, N ^o 1. 20	Études faciles	10
4 ^e CAHIER	Op. 318, N ^o 2. 20	Études faciles	10
5 ^e CAHIER	Op. 62, 25	Exercices-Études, faisant suite à la petite Méthode	20
6 ^e CAHIER	Op. 34, N ^o 1. 25	Études, dédiées à J. B. CRAMER	24
7 ^e CAHIER	Op. 34, N ^o 2. 25	Études, dédiées à J. B. CRAMER	24

Op. 60	Nouvelle Méthode complète	net. 30
Op. 61	Petite Méthode élémentaire	net. 6
Op. 321	Méthode de Harpe à double mouvement	15
	Cent Exercices doigtés et chiffrés, extraits de la Méthode	9
Op. 79	Dix-huit Préludes, dédiés à LADY BERWICK	9
Op. 207	N ^o 1 Quinze Préludes, dédiés à ses Elèves	7. 50
Op. 207	N ^o 2 Quinze Préludes, dédiés à ses Elèves	7. 50
	Huit grands Préludes, extraits de la Méthode	12

Henry Lemoine & Co

Paris

36 fr

HENRY LEMOINE & Co

47, Rue Pigallé, PARIS-BRUXELLES, 43, Rue de la Madeleine
Droits d'exécution, reproduction et arrangements
réservés pour tous pays.

21.25. 26. 28.
BOOK 3

The Pupils
COMPANION
for the
HARP,
Consisting of Forty entirely New
Progressive Studies
Intended to be Practised
with the different Sections of the Appendix
(of)
N. C. BOCHSA'S
General Course of Instructions.

Ent. Sta. Hall.

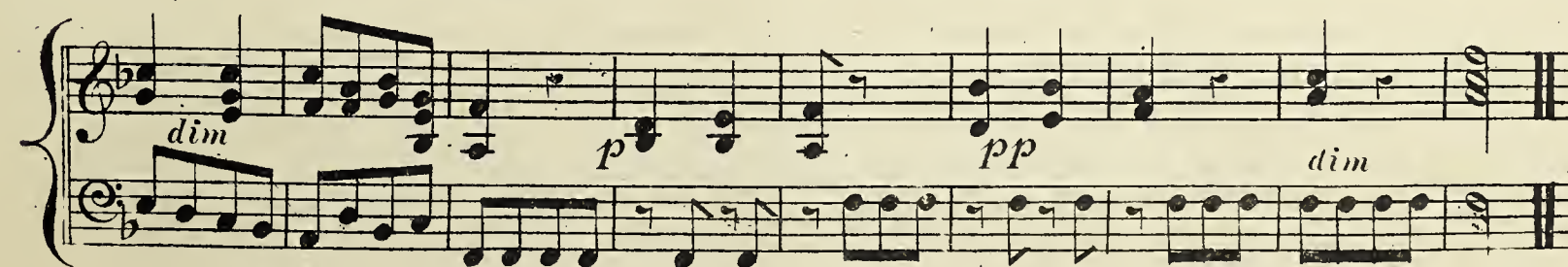
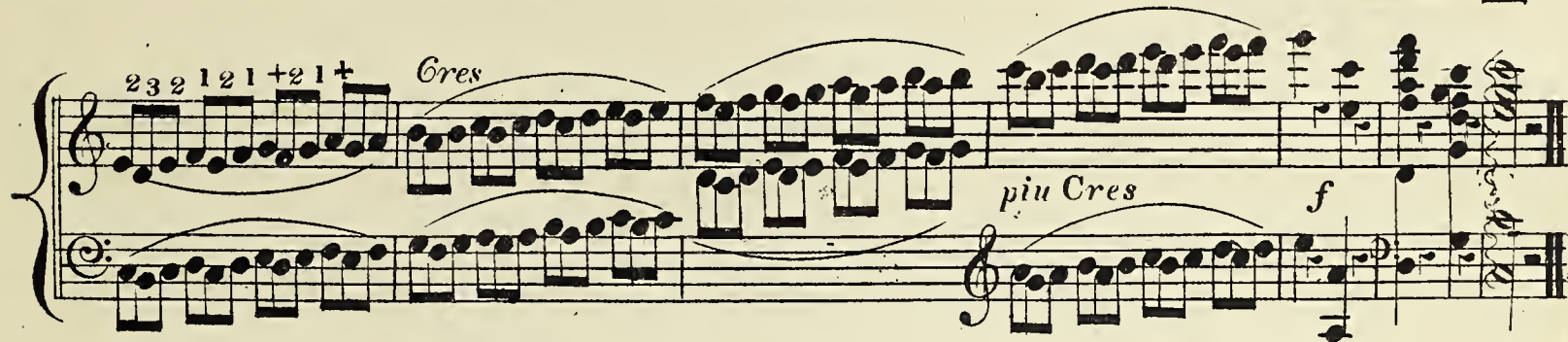
IN 4 BOOKS
Price 4^s each

London
EDWIN ASHDOWN, HANOVER SQUARE.

The musical score for 'The Song of the Lark' consists of two staves. The upper staff is for the vocal part, written in treble clef with a key signature of one flat (B-flat). It begins with a series of sixteenth-note runs, each marked with a '1' and a '+' sign, indicating a specific rhythmic pattern. The melody is characterized by wide intervals and a soaring quality. The lower staff is for the piano accompaniment, written in bass clef. It features a simple, rhythmic accompaniment with whole and half notes, providing a steady foundation for the vocal line. The tempo is marked 'Andante' and the dynamics include 'pp' (pianissimo) and 'f' (forte).

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The melody is in the Treble clef, and the bass line is in the Bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The score includes a double bar line and a repeat sign. The melody is written in a simple, folk-like style. The bass line consists of whole notes. The score is written on aged, yellowed paper.

The musical score is written for piano and consists of two main sections. The first section is a piano introduction in 2/4 time, marked with a piano (p) dynamic. It features a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with a bass line providing harmonic support. The second section is a waltz in 3/4 time, marked with a waltz (V.) and a piano (p) dynamic. It features a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with a bass line providing harmonic support. The score includes various musical notations such as treble and bass clefs, time signatures, and various musical symbols.



Handwritten signature or initials.

4

Leggier e Staccato

STUDIO
23.

ALLEGRETTO

Con Espress

STUDIO
24.

ANDANTE
SOSTENUTO.

Cres *dim*
rf *rf*
Gres *piu Cres* *f* *Gres*
Dolce *rf* *f* *p*
rf *Gres* *dim* *p* *f* *Gres* *p*
Ritard *dim* *pp*

STACCATO *ben Marcato*

STUDIO

25.

ALLEGRETTO

SCHERZANDO

The musical score is written for piano and right hand. It begins with a treble clef and a key signature of one flat (B-flat major). The time signature is 2/4. The tempo and mood are indicated as ALLEGRETTO SCHERZANDO. The performance style is STACCATO *ben Marcato*. The score consists of seven systems, each with a piano (p) and a right-hand (RH) staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *f* (forte), *pp* (pianissimo), and *cres* (crescendo). Fingerings are indicated by numbers 1, 2, 3, and 4. Articulation marks, such as '+' and 'x', are used to indicate staccato or marcato playing. The score concludes with a double bar line.

STUDIO
26.
ALLEGRO
MODERATO
AFFETTUOSO

The musical score is written for piano and left hand. It consists of seven systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo and mood are indicated as ALLEGRO MODERATO AFFETTUOSO. The score includes various dynamics such as *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *f* (forte). It also features performance instructions like *dim* (diminuendo), *Cres* (crescendo), and *L.H.* (left hand). Fingerings are indicated with numbers 1, 2, 3, and 4. There are also specific fingering instructions like *3 2 1 +* and *1 +*. The score includes several trills and slurs. The final system ends with a double bar line and a *f* dynamic.

STUDIO 27.
ALLEGRO

STUDIO 28.
ALLEGRETTO PASTORALE

Sempre Legato

The musical score consists of seven systems, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions are written above or below the staves.

- System 1:** Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *f* (forte) and *fz* (forzando). A measure in the treble staff is marked with a *(D²)*.
- System 2:** Continues the melodic and harmonic development. Dynamics include *f* and *fz*. A measure in the bass staff is marked with a *(D⁴)*. The instruction *Sempre ff* (Always forte) is written above the staff.
- System 3:** Includes the instruction *Ritard* (Ritardando) and *Graz.* (Grazioso). Dynamics include *pp* (pianissimo).
- System 4:** Continues the piece. A measure in the bass staff is marked with *rf* (rassordito forte).
- System 5:** Includes the instruction *Dolce* (Dolce). Dynamics include *pp*.
- System 6:** Includes the instruction *Gres* (Gresando). Dynamics include *pp*.
- System 7:** Concludes the page with the instruction *Ritard ppp* (Ritardando pianissimo). Dynamics include *pp*.

STUDIO
29

ALLEGRO
AGITATO

pp

Stacc

Cres

f

pp

pp

pp

rf

Cres

rf

1-p

Cres

p

Riten

pp

Cres

11

GRAZIOSO
NON TROPPO
LENTO

Pupils Comp^d B^k 3. (Bochs)

(97.57.)

ASHDOWN & PARRY. LONDON.

A CATALOGUE OF HARP SOLOS.

No. 1.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PARISH.		s. d.
a Fantasia, dedicated to Thalberg.....	5	0
b Introduction and variations on a favourite Air of Bellini.....	4	0
c Marche favorite du Sultan.....	2	6
c Twelve favourite airs.....	3	0

APTOMMAS.		s. d.
b WELSH MELODIES:		
1. The rising of the sun.....	2	6
2. Of noble race was Shenkin.....	2	6
3. Ap Shenkin.....	2	6
4. Poor Mary Anne.....	2	6
5. Love's fascination.....	2	6
6. Sweet Richard.....	2	6
b Aptommas's polka.....	3	0

BELLOTTA, F.		s. d.
b Galop brillant.....	2	6
b Il trovatore. Fantaisie sur l'opéra de Verdi.....	3	6

BOCHSA, N. C.		s. d.
b LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:		
1. Di Pescatore and Ama tua madre (Lucrezia).....	2	6
2. O divina Agnese (Beatrice di Tenda).....	2	6
3. Com'è bello (Lucrezia Borgia).....	2	6
4. Meccò & Voga voga luna (La Straniera).....	2	6
5. March & Pas redoublé (Saffo).....	2	6
6. Voga, voga, & Sogno talor (Parisina).....	2	6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini).....	2	6
8. Ah! tu sei (Parisina).....	2	6
9. Quanto è bello (L'elisir d'amore).....	2	6
10. Io l'udia (Torquato Tasso).....	2	6

b Récréations pour les Harpistes de toutes les forces:		
1. My own blue bell.....	2	6
2. The bridal ring.....	2	6
3. The Prince of Wales' march.....	2	6
4. March in the old Irish style.....	2	6
5. Souvenir à l'Ecosaise.....	2	6
6. The wild white rose.....	2	6
7. Rondo à la villageoise.....	2	6
8. L'invitation à la polka.....	2	6
9. Le moulinet.....	2	6
10. Welch polka.....	2	6

b RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:		
1. Planxty Kelly and The old woman.....	2	6
2. Nancy Dawson and Savourneen Deelish.....	2	6
3. Sly Patrick and The Moreen.....	2	6

c Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books.....	4	0
---	---	---

b PRÉPARATION A L'ÉTUDE. 200 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books.....	3	0
---	---	---

b EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books.....	7	6
--	---	---

b ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions.....	10	0
---	----	---

b TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions.....	5	0
--	---	---

c THE PUPIL'S COMPANION. Forty progressive studies. 4 books each.....	4	0
---	---	---

b TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys.....	5	0
---	---	---

c A te dirò (Roberto Devereux). Transcription.....	3	0
b A temple to friendship (T. Moore). Variations.....	3	0
b Cease your funning. Fantasia and variations.....	4	0
c Cease your funning. (Variations as sung by Mrs. Salmon).....	2	6
c Grand military march.....	2	0
c Grand parade march.....	2	6
d L'encouragement. Simple melodies arranged in a most easy style.....	2	6
b Partant pour la Syrie. Fantaisie martiale.....	4	0
b Petit souvenir (Tyrolienne de Guillaume Tell).....	2	6
c Tartar divertimento (introducing the Tartar drum).....	2	6
c The celebrated Rossignol waltz.....	1	6
c The last new French march.....	2	6
a Weber's last waltz. Grand and brilliant variations.....	5	0

CHATTERTON, FREDERICK.		s. d.
b Amor! possente nome. Petite fantaisie.....	3	0
b L'horloge des Tuileries. Petit amusement.....	3	0
a Le carnaval de Venise. Morceau fantastique.....	5	0
b The dawn of spring. Easter piece.....	3	0

CHATTERTON, J. BALSIR.		s. d.
Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement.....	5	0

b A SELECTION OF HIS FAVOURITE COMPOSITIONS:		
1. Annie Laurie. Scotch melody. Transcribed.....	3	0
2. Auld Robin Gray. Scotch melody. Transcribed.....	3	0
3. Bardic relics, No. 1. Sweet Richard.....	3	0
4. Bardic relics, No. 2. Nos galan.....	3	0
5. Bardic relics, No. 3. Llandovery and Serch hudol.....	3	0
6. Bardic relics, No. 4. Of noble race was Shenkin.....	3	0
7. Beauties of Irish melody. Savourneen deelish and Kate Kearney.....	3	0
8. Bridal march.....	2	6
9. Chant des Croates (J. Blumenthal).....	3	0
10. Don Pasquale. Fantasia.....	3	0
11. Gems of Irish melody, No. 1.....	2	0
12. Gems of Irish melody, No. 2.....	2	0
13. God save the Queen. Variations.....	3	0
14. Gondolier row. Variations.....	3	0
15. Grand American march.....	2	6
16. Il trovatore (The prison scene).....	3	0
17. Kathleen Mavourneen and Dermot astore.....	3	0
18. L'elisir d'amore. Fantasia.....	3	0
19. La gitana. The new cachucha.....	2	6
20. Les noces. Fantasia, introducing Danish air.....	3	0
21. Relics of Wales (Three Welsh airs).....	3	0
22. Rousseau's dream. Capriccio.....	3	0
23. The bloom is on the rye (Bishop).....	3	0
24. The light of other days (Balfie).....	3	0
25. The old house at home (Loder).....	3	0
26. Victoria march (introducing "The brave old oak").....	3	0

CHIPP, T. P.		s. d.
b I love but thee (T. Moore). Introduction and variations....	3	0

DUSSEK, O. B.		s. d.
d THE HARPISST'S FRIEND. A series of popular melodies:		
1. Merch Megan.....	1	0
2. The rising of the lark.....	1	0
3. March of the men of Harlech.....	1	0
4. Lilla's a lady.....	1	0
5. Savourneen deelish.....	1	0
6. La rosa waltz.....	1	0

GODEFROID, FELIX.		s. d.
b Lucrezia Borgia. Fantasia on Donizetti's opera.....	4	0
b Norma. Fantasia on Bellini's opera.....	4	0

HOLST, GUSTAVUS VON		s. d.
c "ETRENNES AUX DAMES." Select airs, &c.:		
1. True love. German air.....	2	6
2. Le vaillant troubadour.....	2	6
3. The farewell of Kaoul de Coucy.....	2	6
4. Le départ du jeune Grec.....	2	6
5. Adolphe. German air.....	2	6
6. German Waltzes.....	2	6
7. Ve banks and braes o' bonny Doon.....	2	6
8. What beauties does Flora disclose. Scotch air and a Quick march.....	2	6
9. Stanco di pascolar. Venetian air.....	2	6
10. Di piacer (La gazza ladra).....	2	6

HUNT, W. R.		s. d.
c The blue bells of Scotland. Introduction and variations....	3	0

LABARRE, THEODORE.		s. d.
b Non più mesta. Fantasia on Rossini's air.....	3	0
b The last rose of summer. Variations.....	2	6
b There is no home like my own. Variations.....	2	6

MEYER, F. C.		s. d.
b Auld Robin Gray. Divertimento.....	3	0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing").....	4	0

OBERTHÜR, CHARLES.		s. d.
b Op. 25. Addio, mia vita, addio! Barcarolle.....	2	6
a Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original.....	6	0
b Op. 27. Réminiscences des Mousquetaires. Fantasia on Halévy's opera.....	3	0
b Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi.....	7	0
b Op. 29. La mélancolie de F. Prume. Transcription.....	2	6
b Op. 38. Una lagrima sulla tomba di Parish Alvars. Elégie.....	5	0
b Op. 51. La belle Emmeline. Impromptu.....	3	6

b Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:		
1. La cascade.....	3	6
2. La coquette.....	2	0
3. La consolation.....	3	0

b Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:		
1. Adelaide.....	3	0
2. The first violet.....	2	0
3. Zuleika.....	2	0
4. Cooling zephyrs.....	2	0
5. The huntsman, soldier, and sailor.....	2	6
6. A ride I once was taking (Trab, trab).....	2	0
7. My harp now lies broken (Maid of Judah).....	3	0
8. My heart's on the Rhine.....	3	0
9. From the Alp the horn resounding.....	3	0
10. With sword at rest (The standard bearer).....	2	0
11. When the swallows fly towards home (Agathe).....	2	0
12. Oh! wert thou mine for ever.....	2	0

c Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:		
1. Ye flow'rets that to me she gave.....	1	6
2. Praise of tears.....	1	6
3. Norman's Gesang.....	1	6

b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:		
1. Streamlet cease.....	2	0
2. Forth I roam.....	2	0
3. If o'er the boundless sky.....	2	0

b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:		
1. Bâle.....	3	6
2. Zurich.....	3	6
3. St. Gallen.....	3	6

b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:		
1. Grace.....	2	6
2. La fontaine.....	3	0
3. Si oiseau j'étais.....	2	0

c Op. 106. Three characteristic melodies:		
1. Wenn ich ein Vöglein wär.....	3	0
2. Lisle laute, lisle linde.....	3	0
3. Virgo Maria (O Sanctissima).....	3	0

c Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:		
1. Repose.....	2	0
2. Sorrow and relief.....	2	6
3. Cradle song.....	2	6

a Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs).....	6	0
b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer.....	2	6

b Op. 121. Trois morceaux caractéristiques:		
1. La gitana.....	3	0
2. Mélodie mazurque.....	3	0
3. La gazelle.....	3	0

b Op. 127. Sacred melodies:		
1. Martin Luther's hymn.....	2	6
2. Old hundredth psalm.....	2	6
3. Before Jehovah's awful throne.....	2	6
4. Airs from "The creation" (Haydn).....	4	0
5. Vital spark of heavenly flame.....	2	6
6. Agnus Dei (Mozart).....	2	6

b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):		
1. Nobles seigneurs. Cavatine du page.....	2	0
2. A ce mot tout s'anime. Air de Marguerite.....	2	0

OBERTHÜR, CHARLES—continued.		s. d.
b Op. 129. "ÆOLIAN CHORDS." Three melodies:		
1. Gems of the crimson-coloured even.....	2	0
2. She was a creature strange as fair.....	2	0
3. 'Tis sweet when in the glowing west.....	2	0

b Op. 132. Nereides. Sketch.....	3	0
b Op. 142. L'invitation du gondolier. Sketch.....	2	6
b Op. 144. Il trovatore. Fantasia on Verdi's opera.....	4	0
b Op. 146. La traviata. Souvenir de l'opéra de Verdi.....	3	0

b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed.....	2	6
1. Ah! che la morte.....	Trovatore	
2. Il balen del suo sorriso.....	Trovatore	
3. Si la stanchezza.....	Trovatore	
4. Stride la vampa.....	Trovatore	
5. La mia letizia.....	I Lombardi	
6. La donna è mobile.....	Rigoletto	
7. Parigi, o cara.....	Traviata	
8. Ah, fors'è lui.....	Traviata	
9. Di Provenza il mar.....	Traviata	
10. Libiamo (Brindisi).....	Traviata	
11. Ernani involami.....	Ernani	
12. Va pensiero.....	Nabuco	

b Op. 158. "SEASIDE RAMBLES." Four musical sketches:		
1. Sea nymphs.....	2	0
2. Murmuring waves.....	2	0
3. My bark glides through the silver wave.....	2	0
4. Water sprites.....	2	0

b Op. 159. Andalusia. Bolero brillant.....	4	0
b Op. 166. The keel row. Fantasia.....	4	0
b Op. 167. Santa Lucia. Neapolitan air.....	4	0
b Op. 170. Un ballo in maschera. Fantaisie.....	4	0

b Songs without words:		
1. Dans ces instants où le cœur pense.....	2	0
2. Ich denke jein, wenn durch den Hain der Nachtigallen.....	2	0
3. Eilende Wolken, Segler der Lüfte.....	2	0
4. Emelina.....	1	0
5. Selige Tage.....	1	0
6. Nachgefühl.....	1	0
7. Adieu, charmant pays de France.....	3	0
8. For I, methinks, till I grow old.....	3	0
9. L'air est doux, le ciel est beau.....	2	6
10. Ange aux yeux bleus.....	2	6
11. We rove among the roses.....	2	6
12. Au bord du Rhin.....	2	6
13. Au bord de la Lahn.....	2	6
14. Au bord de la Nahe.....	2	0
15. Au bord du Neckar.....	1	0
16. Auf leichtem Zweig.....	1	0
17. Ah! he be not sad.....	2	0
18. Remind me not.....	1	0

b "VOYAGE LYRIQUE." Twenty-four National Airs.....each	3	0
1. Norway.....	13. Romagna.....	
2. Sweden.....	14. Naples.....	
3. Denmark.....	15. Spain.....	
4. Russia (God save the Emperor).....	16. Portugal.....	
5. Prussia.....	17. Switzerland.....	
6. Prussia.....	18. France (La Marseillaise).....	
7. Poland.....	19. France (Les Girondins).....	
8. Saxony.....	20. Belgium.....	
9. Bavaria.....	21. Holland.....	
10. Austria (Haydn's hymn).....	22. England (Rule Britannia).....	
11. Hungary.....	23. America (Hail Columbia).....	
12. Sardinia.....	24. England (God save the Queen).....	

STEIL, W. H.		s. d.
b My lodging is on the cold ground (variations).....	3	0

STREATHER, WILLIAM.		s. d.
b Deh vieni alla finestra. Serenade from Don Juan.....	2	0
a Home, sweet home, of Thalberg, transcribed.....	5	0

TAYLOR, GERHARD.		s. d.
a Com'è gentil (Don Pasquale). Transcription.....	2	6
a Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters).....	3	0
a Two favourite Irish melodies (Coolin and The minstrel boy). Variations.....	3	0
a Rigoletto. Fantasia on Verdi's opera.....	5	0

THOMAS, JOHN.		s. d.
b WELSH MELODIES. Transcribed:		
1. The ash grove.....	3	0
2. The bells of Aberdovey.....	3	0
3. Sweet melody, sweet Richard.....	3	0
4. The rising of the sun.....	3	0
5. The march of the men of Harlech.....	3	0
6. Riding over the mountain (original melody by J. Thomas).....	3	0
7. The plain of Rhuddlan.....	3	0
8. Love's fascination.....	3	0
9. The rising of the lark.....	3	0
10. The camp (Of noble race was Shenkin).....	3	0
11. Megan's daughter.....	3	0
12. The minstrel's adieu to his native land (original melody by J. Thomas).....	3	0
13. Watching the wheat.....	3	0
14. New year's eve.....	3	0
15. David of the white rock, or The dying bard to his harp.....	3	0
16. Over the stone.....	3	0
17. The miller's daughter.....	3	0
18. Come to battle.....	3	0
19. All through the night.....	3	0
20. The blackbird.....	3	0
21. The dawn of day.....	3	0
22. Britain's lament.....	3	0
23. Black Sir Harry.....	3	0
24. The departure of the king.....	3	0
b La source. Caprice of J. Blumenthal, transcribed.....	4	0
b The harmonious blacksmith, of Händel, transcribed.....	3	0

WRIGHT, T. H.		s. d.
b Caledonian Fantasia, introducing favourite Scotch melodies.....	4	0
b Com'è gentil (Don Pasquale). Fantasia.....	3	0
b Deh calma oh ciel (Otello). Transcription.....	2	0
b Fra poco a me ricovero (Lucia). Arranged.....	3	0